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AMERICAN ART NEWS.

Vol. VI. No 5.

NEW YORK, NOVEMBER 16, 1907.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

New York.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

C. J. Charles.—Works of art.

Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.

Durand-Ruel Galleries.—Paintings of the French Schools.

Ehrich Galleries.—Exhibition of early Spanish and Italian masters.

James Fay.—Antiques.

Fifth Avenue Art Galleries.—Custis collection of old English furniture and pottery, November 18, 19, 20.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Paintings by American artists.

Montross Gallery.—Paintings by American artists.

Noé Galleries, 477 Fifth Avenue.—Opposite Public Library.

Oehme Galleries.—Modern Dutch and French paintings.

Scott & Fowles.—Special display modern Dutch paintings.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Helbing Gallery, Munich.—Antiquities, high class Old Paintings, Etchings and Engravings.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Thomas McLean.—High class Paintings, Water Color Drawings and Engravings.

Goupil Gallery.—Society of Twenty-five Painters.

Paris.

Canessa Galleries.—Antique Works of Art.

Feral Gallery.—Ancient and modern paintings.

Hamburger Fres.—Works of Art.

Kleinberger Gallery.—Works of Art.

Minassian Galleries.—Persian and Arabian objects for collection.

Sivadjian Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

Anderson Auction Co.—Original old Japanese color prints, December 9.

Elder's Auction Rooms.—Antiques and coins, about Dec. 5.

Fifth Avenue Art Galleries.—Custis collection of old English furniture and pottery, November 21, 22, 23, at 2.30 P. M.

Waldorf-Astoria Ballroom.—Collection of Baron Dupont de Latturrie, November 22 and 23, at 8.30 P. M.

SARGENT WITHDREW PICTURE.

A special cable to the New York Times from London recently says John S. Sargent had to remove one of his portraits from the walls of a West End exhibition. The portrait was that of Mrs. E. G. Raphael. After hanging in the gallery for a few days the canvas was removed by the order of the owner and the blank space on the wall caused



A SAINT OF SEVILLE.

By Francisco Zurburan (1598-1662).

Now on exhibition at the Ehrich Galleries.

Europe.

Munich-Helbing Gallery.—Etchings, Handcarvings, Engravings and Drawings XIV-XIX Century, Nov. 19 and following days.

Berlin.—Lepke's Auction Rooms. Collection of Dr. Clemm, Tuesday, December 3, 1907.

Rome.—Galerie Sangiorgi—Martinetti and Nervegna collections Greek and Roman medals, Nov. 18 and following days.

much comment. The reason of the removal is best told by Mr. Raphael, who said: "It is entirely my fault. Three years ago Mr. Sargent, with whom I am on most friendly terms, painted a portrait of my wife. A friend of mine added some drapery in watercolors. Mr. Sargent objected to the exhibition of the portrait, and as soon as I heard his objection I gave instructions that the watercolor drapery be washed out; this was done, and the picture as it left Sargent's hands will be put upon exhibition again to-morrow."

A PORTRAIT BY ZURBURAN.

The important full-length example of the old Spanish master, Zurburan, reproduced on this page, now occupies the place of honor at the Ehrich Galleries in the exhibition of early Spanish and Italian masters now in progress there. It is the portrait of a young lady of Seville as a Saint. During the inquisition and in Zurburan's day, the painting of the portraits of women and especially of beautiful women, was not approved by the Church, and thus Zurburan depicted many of the fair ladies of Seville as Saints. The picture is an interesting one, rich in color and beautiful in expression.

AMERICAN ACADEMY IN ROME.

The Society of Beaux Arts Architects have received a subscription of \$20,000 toward the \$100,000 which the society is pledged to raise for the \$1,000,000 endowment of the American Academy at Rome. The name of the giver was not made known. This endowment fund was started on a basis of subscription of \$100,000 each. The University of California was one of the institutions pledged to raise \$100,000, but after the earthquake it was released from its obligation and the Society of Beaux Arts Architects assumed its responsibilities.

LA FARGE'S BALTIMORE PANELS.

In the gallery of the Century Club John La Farge recently exhibited two panels which he has painted for the court house at Baltimore.

In the first and more impressive of the two, Moses is the central figure, an old bearded man, seated with his right arm resting upon the table of the law. He wears a red robe, partially covered by draperies. Joshua and his brother stand near at hand. The background is all of flat gold, save where, in the upper part of the panel, it is broken by the deep rosy tones of lifting clouds.

The figures are so disposed that they rest with a kind of finality between the arches inclosing them at the sides and the long horizontal line at the top.

These are true embodiments of character; the "Moses" is a type of grandeur of soul, and the two subsidiary personages make, in their different ways, the same human appeals.

In the center of the other panel, Justinian stands in purple before his throne. A jurisconsult, "perhaps Trebonian," is seated on his right, a thoughtful man, listening attentively with chin on hand. Hues of gold and rose appear in his garments.

Theodora, clad in violet and gold, and wearing a head dress of pearls, stands on the other side of Emperor. Here again there is much gold in the background, but contrasted with it there is a varied play of color in the mosaics and carving of Byzantine decoration.

The annual Hugo Reisinger prize for German art, which was given by Mr. Reisinger last year to the Royal Academy of Arts in Berlin and which was competed for this year for the first time, was won by Mr. F. C. Stroeher, of Charlottenburg, a pupil of Professor Arthur Kampf.

Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women. Any further information or details desired will be furnished by application in person at this office.

M. Béline, a student from the Julian Academy in Paris, has joined the life class of the National Academy. M. Béline spent nine years in Paris after leaving Russia, his native country, and now has decided to work out his artistic career in the United States.

The school committee of the Academy, composed of academicians, met last Monday and passed on the drawings of those placed on probation last month, after the opening entrance examinations to the school. Some were retained on the probation list.

In order to give a higher standard to the Academy illustration class it has been decided that only those admitted to the life classes will be permitted to work in this class. This will result in a smaller number of students than heretofore.

A. Warshawsky, formerly an Academy student, who recently held a most successful exhibition of his work in the Cleveland School of Art, his native city, has returned to New York and is now in his studio painting and illustrating.

Eugene Paul Ulman, one of the former students of the New York School of Art, has just returned to execute some important commissions. Mr. Ulman recently had one of his pictures purchased by the Luxembourg Gallery.

George Bellows, whose picture, "Water Rats," attracted so much attention at the last Academy, and who assisted Everett Shinn in decorating the new Stuyvesant Theatre, is again attending regularly the classes of the New York School of Art.

Julius Golz, Carl Springhorn and Homer D. Boss, all young artists whose works came prominently before the public, showing great promise, are again working in the classes.

Mr. Parker's life and Mr. Hervvis's classes are overcrowded. It has become necessary to pose two models in the portrait class, the attendance of which exceeds forty-two. The classes in the department of design, under Frank A. Parsons, show a gain of sixty students this year, and the attendance in the school in all classes exceeds 400.

Classes in metal and pottery, under George Clark, are well attended. The first monthly concours of the work of the life classes will be held on Saturday, November 30, and Sunday, December 1.

The miniature class which opened last Monday, with Alice Beckington as instructor, has now moved into a studio building on 67th Street. The class opened with about ten scholars, most of whom are last year's pupils, who have been taking orders through the summer. Edna Huestis, the monitor, has been doing excellent work. Three of her pieces are now on exhibition in Philadelphia. At the close of that exhibition her work will be sent up to Boston to the Kimball studios.

Messrs. Cox, Bridgeman, Mora and Taylor, the instructors of the four drawing classes of the League, have decided to hold a concours once every month and mark the best drawings. An exhibition of these drawings will

be held in the members' room each time.

It is the custom every year for new students to be initiated into the League by being "permitted" to give the old students a treat—therefore last week proved itself to be a "red letter week" in that line. The boys of the Bridgeman life class gave a dinner at Moretti's on Thursday night, and the boys of the Mora morning life gave one the following night at Café Francis. Music, toasts, etc., were, as usual, the order of the day, but many of the students were deprived of the pleasure of their "first League dinner" on account of the storm.

The New York School of Applied Design for Women has been given a scholarship by the Hon. Elihu Root. The Dornida Blakesley Memorial Scholarship has come through Miss Mildred Barnes, and the Wm. H. Davis Memorial Scholarship has also been founded.

The Association of Graduates and Students of the institution held a meeting on November 9 to make arrangements for their annual sale, which is to be held at the School Building, December 14, from 11 A. M. to 9 P. M.

The first annual meeting of the Woman's Art Club of Cooper Union Woman's Art School was held October 30. The meeting was held to appoint a new committee and also to make plans for the coming year.

Elsie King, a student of the life class, has entire charge of the lunch room this year.

Elizabeth Curtis, a member of the illustration class, has been very successful in illustrating stories and poems for the Success Magazine. The last poem which she illustrated was entitled "Bubble Town."

The Lenox Art Academy, No. 109 West 124th Street, near Lenox Avenue, will reopen Monday, November 25, for its sixth season, and it has been decided that all instruction at the Academy in all the different branches shall be free.

The officials of the Academy, consisting of H. H. Reppert, president; Vincent Giorgetti, vice-president; L. H. Sternberg, secretary; E. Reppert, treasurer; A. Pucci, librarian, have outlined the instruction to be given in the following: Figure and portrait; drawing from cast, historic, decorative and applied ornament; miniature, porcelain, silk, still-life painting, in oil and water color; illustrating, illuminating, designing for all decorative work; pen and ink, pencil and charcoal drawing; modeling, architecture and interior decoration. The same will be taken up in the evening classes, except that no instruction will be given in color. Life classes and lectures.

Personal application should be made to the director, H. H. Reppert, daily from 10 to 12, 3 to 5, and 7 to 8 P. M., in the week commencing Monday, November 18. All written application should be addressed to the secretary.

RICHMOND (VA.).

The sixteenth annual meeting of the Richmond Art Club was held at the club rooms November 8, with Admiral Webster, the vice-president, presiding. Officers were elected, as follows: President, Major James H. Dooley; vice-president, Admiral H. Webster; secretary, Miss Aimee Worth; treasurer, Miss Aileen Moncure.

Six new members of the board of directors were elected, as follows: Mrs.

M. C. Patterson, Miss Katherine McIntyre, Robert A. Lancaster, Jr., Horace Smith, Mrs. George Ben. Johnston, Mrs. C. J. Clark.

The treasurer's report showed a most favorable condition of affairs, more cash being on hand than ever before in the history of the club. The report of the secretary was equally as favorable in regard to attendance, the number of students in the school being greater than in any previous November.

NEW ORLEANS.

The Art Association of New Orleans had an interesting meeting last week at the Sophie Newcomb Art Building. Gustave Westfeldt, president, was away, and the vice-president, William Woodward, presided. The attendance was good.

Secretary J. J. McLoughlin read reports of work that had been done by the association. One of the most important things considered was the presence of unsightly and objectionable signs in various parts of the city.

Plans were discussed for an exhibition of paintings, handicraft, etc., to be held in the spring, and a very fine exhibit is anticipated.

Resolutions were adopted on the death of Patrick Westfeldt, and it was decided that, if his family would consent, an exhibition of his pictures would be arranged.

It was decided to have a committee call on Mayor Behrman to urge that when the plans for the Panama Exhibition are made a fine art exhibit be included.

A committee was also appointed to find out whether an art commission similar to those in many other cities cannot be secured for New Orleans.

ST. LOUIS.

The portrait of Bliss Carman by Dawson-Watson, from the Forest Park Museum, is now in Chicago at the Art Institute, and from there will go to the 103d Philadelphia Academy display.

The "2 x 4" Society of St. Louis Artists opened its annual exhibition at the Forest Park Museum, November 5. Paintings, sculptures and the crafts will be in the collection. The works of Charles Morris Young are also in view at the Museum.

The award for the best painting by a St. Louis artist exhibited in the second competitive exhibition held in local galleries was granted to O. E. Berminghaus. The second award went to Carl G. Waldeck, and the third to F. O. Sylvester. The galleries have found purchasers for two of Mr. Berminghaus's canvases.

The Bohemian Club, a favorite among the art students, gave an attractive Hallowe'en dinner in their club rooms. The rooms were charmingly decorated with autumn leaves, etc. The affair was a great success.

The night classes of the School of Fine Arts opened October 29, with a larger enrollment list than for some years past. Classes in architecture, antique, life and modeling are now in full swing.

The annual dance given by the students of the Art School was held the evening of November 2. This year it was supposed to be a farmers' dance.

Edmund H. Unerpal began his lectures on anatomy November 5.

The school lecture course for students, annual members, and subscribers, began November 5.

PITTSBURGH, PA.

There opened in the Carnegie Institute yesterday morning an architectural exhibition of international importance. In scope, number of exhibits and interest, the exhibition is one of the most important ever presented in America.

The fine arts committee of the board of trustees of the Institute has loaned the galleries of the entire third floor to the Pittsburgh Architectural Club for its fourth exhibition of current American and European architecture and allied arts. The press view was held Thursday evening, and the exhibition will continue through Saturday evening, December 9.

Since early in the year the plans have been developing for the collection and selection of the foreign and American exhibits. In Germany Mr. Hoffman, publisher, brought together a strong group of the work of Professor Becker-Gundahl, A. Bembe, H. P. Berlage, Beutinger & Steiner, Peter Birkenholtz, Paul Burchhardt, Walter Caspari, Curjel & Moser, Josef Goller, M. J. Graal, Professor Halenhuber, Osione Hempel, Wilhelm Kreis and Rudolf Rochga, of Germany, and of G. M. Ellwood, of London; Franz Kupka, Paris, and of Remigius Geyling, of Austria. Professors Bruno Moehring and Fritz Schumaker are represented in the German section also. From France, the French government has contributed the large general plans and detail drawings of the prefecture of Limoges by Jules Godefroy, Paris, who won the grand medaille of the Salon in 1906. Other exhibits from France are those of Emil Haigrot, of Rheims, of Meigrot and Tortret, and Henri Fivaz, Paris. Great Britain is represented by C. R. Ashbee, Lanchester & Richards, London; Charles Rennie Macintosh, Glasgow; Ernest Newton, England, and Sir Ashton Webb, R. A., of London.

CHICAGO.

The American Institute of Architects will hold its forty-first annual convention in the Art Institute, Monday, Tuesday and Wednesday of next week. The convention is expected to unfold the larger plans for civic decoration contemplated in the various cities of the country, and will stir the ranks of practical architects with the fresh ideas and inventions that are the fruits of recent improvement in city buildings and in domestic architecture.

The American institute is most influential in shaping architectural views throughout the country and its annual meetings are looked forward to by working architects everywhere.

The opening exercises and reception will be held in Fullerton Hall and the galleries of the Art Institute on Monday evening.

A limited number of prints of figure studies by Lee Hankey and landscapes by Mr. Lawrenson are on exhibition in a local gallery.

The portrait of Dr. F. W. Gunsaulus, painted by Louis Betts for Armour Institute, is on view in a local gallery. It represents the popular preacher nearly life size, standing facing and wearing a college gown with hood. This is the second portrait which the artist has painted of Dr. Gunsaulus for Armour Institute.

Mr. Betts's portraits, covering a wall, include several shown before, two recently painted figure pieces of women, mentioned last week, and two studies of Italian peasants.

An exhibition of about 100 examples of the Pauline pottery made by Mme. Pauline Jacobus of Edgerton, Wis., was on view recently in a Chicago home.

CALENDAR FOR ARTISTS.

Brooklyn, N. Y.—Handicrafters Club, 296 Lafayette Avenue—Fall Exhibition. Works received November 30 to December 2. Opens December 4. Closes December 14.

Buffalo.—Albright Art Gallery. Paintings by the French Impressionists—Opened Oct. 31.

Cleveland, O.—School of Art, Timothy Cole's wood engravings.

Chicago.—Art Institute: Twentieth Annual Exhibition; oils and sculpture, by American artists, to December 1.

Indianapolis.—Herron Art Institute. Landscapes by Charles Morris Young.

National Society of Craftsmen, 119 East Nineteenth Street, New York.—November 19 to December 11.

National Academy.—Winter Exhibition, 1907. Pictures received Nov. 27-28. Opens Dec. 14, 1907. Closes Jan. 11, 1908. Eighty-third Annual Exhibition, 1908. Pictures received Feb. 27-28. Opens March 14, 1908.

WITH THE ARTISTS.

Frank Fowler divided his summer between East Hampton, L. I., and Garrisons, N. Y., where he made a number of interesting outdoor sketches. In the early summer he painted the portrait of General Alexander S. Webb, who recently retired as president of the College of the City of New York. The portrait is now owned by the college. He painted recently the portrait of Dr. John G. Wight, superintendent of Wadleigh High School.

Irving R. Wiles has returned to his studio in the Mendelssohn. He spent the summer at his studio in Peconic, L. I. He recently painted the portrait of Dr. Pearce Baily, and is now painting those of Mr. and Mrs. Ensinger, of Connecticut. Mr. Wiles will send to the Academy exhibition a portrait of Mrs. Inge, of Nashville, Tenn.

August Franzen spent the summer at his studio at Bar Harbor, Me. He is now at his studio in the Carnegie painting the portrait of United States Senator Guze for the Hall of Fame, Minneapolis. While at Bar Harbor he painted the portrait of Miss Miriam Crosby, a Washington belle, also one of Master Frederick Joy.

Samuel Isham has just returned from Europe, where he has been enjoying a complete rest. In France he took an extended automobile trip. He will be busy this winter painting portraits in his Bryant Park Building studio.

F. S. Church is painting a picture for the Washington Gallery. The picture will be presented by Mr. W. T. Evans. This picture, which represents a fearless dark-haired maiden holding a lion in leash, is the largest and one of the most important Mr. Church has yet painted. He completed recently a panel for a dining room.

Emile Fuchs returned last week from England and is now in his studio in the Bryant Park Building.

Mrs. Elizabeth Gowdy Baker, who met with an unfortunate accident in California in which her head was severely burned, is now recovering and will return to New York next week.

Paolo Finnachiaro spent the summer at his home in Sicily. He is now on his way back to the United States. He

will spend the winter in New York painting portraits in his Bryant Park studio.

Gari Melchers returned to New York this week. He spent the summer as usual in Europe.

Arthur Freedlander spent the summer at Vineyard Haven, Mass., where he conducted a summer school. He is now at his Bryant Park studio.

After an extended trip through the West this summer, Harry Watrous recently returned to his Sherwood studio.

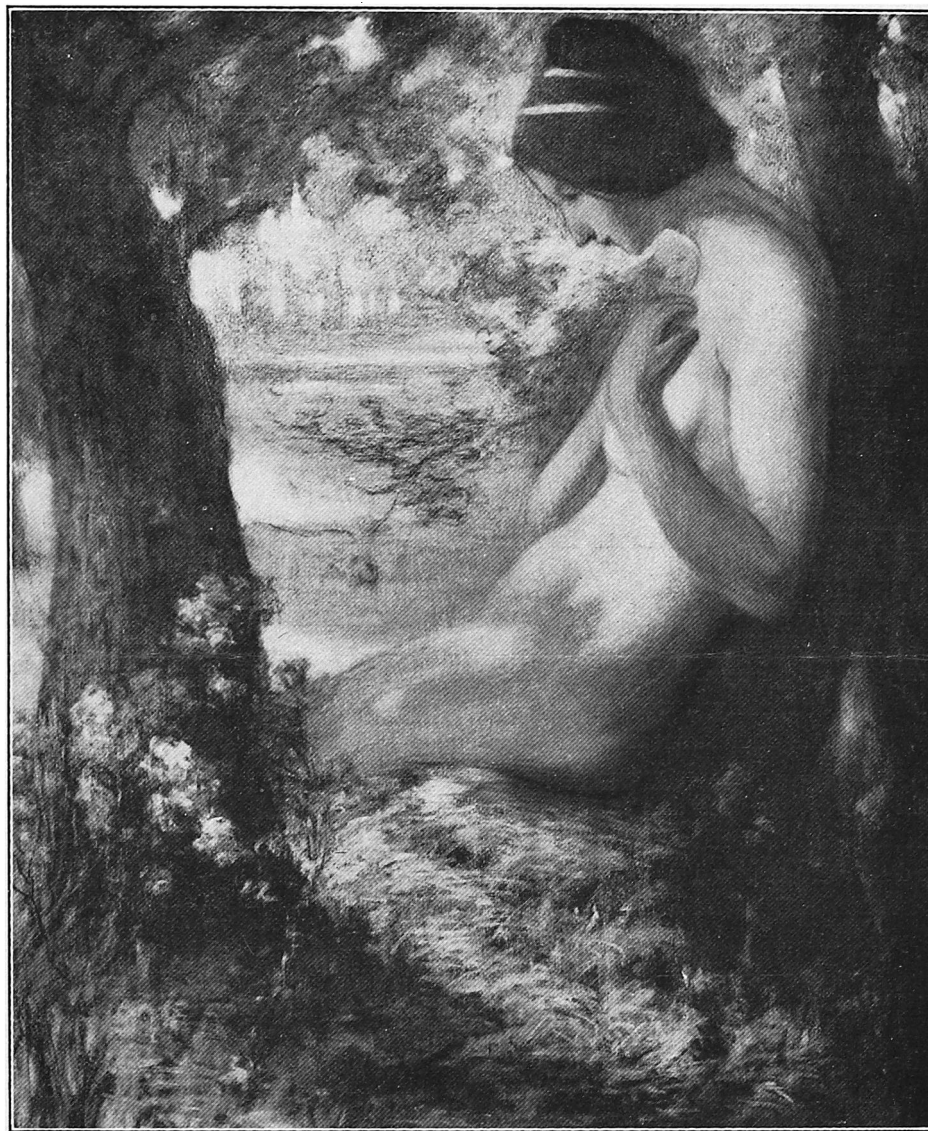
Arthur Hoeber has returned from his vacation and is at his home in Nutley, N. J.

Mrs. Alice Preble Tucker de Haas spent the summer at her studio, York

Charles T. Mielatz has completed a series of etchings showing passing phases of New York.

Frank D. Millet, with a corps of assistants, is busy in his studio in Washington painting mural decorations for the Custom House in Baltimore, and will not return to New York until late in the winter. His contract calls for from forty to fifty pictures and decorations.

The many friends in the art world of New York of Augustus Van Cleef, for many years art critic of the New York Herald, and of recent years librarian for Knoedler & Co., will regret to hear of his breakdown in health. He is at present in a sanitarium, and at last accounts his condition had improved.



SUMMER.

By Hugh H. Breckenridge.

On exhibition Fishel, Adler & Schwartz Galleries.

Harbor, Me., where she made a number of sketches. During July she held a summer exhibition. She painted a garden picture for Mrs. William McMillan of St. Louis. At present she is painting miniatures at her studio, 45 West Eleventh street.

Miss Louise Heustis spent the summer at Mattopoisett, Mass., where she painted five portraits. Beginning December 1 she will show a group of portraits at Knoedler's. Miss Heustis recently painted two portraits, now hung in the Chicago Art Institute exhibition.

Roswell P. Shurtleff spent the summer at his studio in the Adirondacks, Keene Valley, N. Y., where he painted a number of pictures in oil and water color. He is now in his studio, 44 West Twenty-fifth street, where he is settled for the winter.

Mme. Reulos de Mirmont, the miniature painter, will arrive in New York this month to spend the winter here.

George M. Reeves, who spent the summer at Shelter Island, is back in his studio in the Le Boutillier Building, West Twenty-second street. His latest portrait was painted for the Crescent Athletic Club of Brooklyn, and is that of the founder of the club, Mr. Wm. H. Ford, also its president for many years.

Mrs. Frederick S. Goodwin interested sculptors and others in an exhibition of the work left by Nathaniel Avram, which has been in progress this week in the rooms of the Art Students' League. Young Avram's romantic and pathetic history was published in last week's Art News. In those seven months Avram did work that would have taken other artists years. Among his works were seven busts which artists have praised in the highest terms. One of Shakespeare as Hamlet is unusually fine and entirely original.

ACADEMY HONORS ST. GAUDENS.

Upon reassembling for its winter session the Council of the National Academy of Design recorded upon its minutes the sense of irreparable loss to American art in the death of Augustus Saint-Gaudens, N. A.

The resolutions adopted are as follows:

"His death, at an age when it might reasonably have been thought that he had many years before him to add to the noble sequence of works by which he had won a position at the head of his profession in this country; and a notable place among the sculptors of the world and of all time, creates a void in the ranks of the National Academy of Design which the future alone may hope to repair.

"The loss of the artist is thus one which his associates deeply deplore in common with a sorrowing nation, but the loss of the man, who in all his personal relations with his fellow-artists, was as modest and fraternal as his art was unusual and distinguished, is peculiarly our own, and its sorrow can only be lightened by the memory of the privilege of his presence, and the pride of association with the maker of his noble works.

"During his long and courageous struggle against relentless physical ills in the past decade, his artistic fire has never burned less brightly, working to the last, his example is one by which all artists may profit, and makes most strikingly applicable the words of one whom he counted among his friends. The noise of the mallet and chisel is scarcely quenched, the trumpets are hardly done blowing, when trailing with him clouds of glory, this happy-starred, full-blooded spirit shoots into the spiritual land.

"By this action the National Academy of Design seeks to enregister its sense of loss, and orders that this resolution be inscribed upon the minutes of its Council, published in the daily press and communicated to the surviving members of his family. Frederick Dielman, president; H. W. Watrous, secretary. November 4, 1907."

JACQUEMART ETCHINGS ON VIEW.

A Jacquemart exhibition is a novelty in this city, and the print department of the New York Public Library in arranging such a show, draws on the collection of Jacquemart's work, about 450 plates, formed by the late S. P. Avery, a collection presumably second only to the one gathered by the artist himself, and now in the National Library in Paris. Jacquemart is adequately represented in the selection from his works now on view in the Lenox Library Building. One has a good opportunity of forming one's own judgment or verifying that of critics such as Gonse, Beraldi and others who have described his etchings in the terms of the highest praise.

Jacquemart was a master of the process of etching. He controlled his medium completely, and apparently exhausted its resources in giving richness and life to inanimate objects, for he devoted his talent almost exclusively to the reproduction of objects of art. Choice examples of ceramics, Chinese and Japanese bronzes and enamels, exquisite work in glass, rock-crystal, jade, sardonyx and agate, jewelry, elaborate products of the goldsmith's art, set with precious stones, even American medals and old bookbindings, he reproduced on copper.

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The office of the "American Art News" is now
prepared to procure for patrons and readers expert
opinion at a nominal rate on pictures or art objects,
to attend to the restoration, cleaning and varnishing of
pictures, and to repair art objects at reasonable rates,
to catalogue collections and galleries, print catalogues
and circulars, and to supply art information of any
kind.

In the interest of our readers, and in order to
facilitate business, we are prepared to publish in our
advertising columns, special notices of pictures and
other art works, with reference to the individual desire
of any owner or buyer to sell or purchase any
particular example.

Should any of our readers desire any special informa-
tion on art matters of any kind, we shall be glad to
put our sources of information at their service.

Catalogues of all important sales which take place in
New York and elsewhere in the United States will,
when the margin of time for mail transmission to
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Credit Lyonnais, 21 Boul. des Capucines
Comptoir National d'Escompte, 2 Place de l'Opera
American Art Association, Notre Dame des Champs
Munroe et Cie., 7 Rue Scribe
Chicago Daily News, Place de l'Opera
Thomas Cook & Son, Place de l'Opera
Students' Hotel, 93 Boul. St. Michel

LONDON.
W. E. Spiers, 36 Maiden Lane
BRUSSELS.
Credit Lyonnais, 84 Rue Royale

ART AS AN INVESTMENT.

The purchase by Mr. Catholina Lam-
bert of an important example of Luini,
to which we called attention last week,
followed this week by the acquisition
of another most important and interest-
ing old master by another wealthy col-
lector, emphasizes the fact, coming as
do these purchases, in a time of un-
precedented business depression, that
really good pictures are the best and
safest kind of investment. Collectors
should consider this argument, and
will, on reflection, we think, admit the
truth of our assertion. Were the coun-
try old enough to have an element of
collectors and connoisseurs by inheri-
tance, as have England, France and
Germany, we should see the prudent
and thrifty to-day putting their money,
not into stocks, but into good pictures
and art objects, whose value will ap-
preciate as the world moves on, as fast
as any shares in railroads and to a
greater extent. The sons of rich men
should be educated to study art and to
follow the great sales, both public and
private, of both Europe and America.
They would thus have a most fascinat-
ing and improving pursuit and one that
would in time insure the preservation
and increasing of their fortunes. Young
Mr. Edouard Kann, of Paris, inherited

from his father and uncle an art taste
and knowledge which, supplemented
by his own abilities and judgment,
makes him a foremost figure in the art
world of the day.

MUSEUM SATURDAY NIGHTS.

Why should the Metropolitan Mu-
seum be kept open on Saturday even-
ings? Three visits paid there on suc-
cessive Saturday evenings of late re-
vealed the fact that the attendance is
rarely more than twenty-five, and on
two evenings this attendance fell to
five persons. For these few the Mu-
seum is brilliantly lit and its entire
force of attendants is kept on duty.
The idea of a Saturday evening open-
ing is commendable, but like that of
the building being kept open Tuesday
and Friday evenings, has not been, and
we do not believe will be, successful,
so why waste money on useless lighting
and attendance? Far better to open
the Museum on Sunday mornings, say
at 10 o'clock, and keep it open until
6 o'clock at least, instead of, as now,
from 1 to 5 P. M. The working ele-
ments in the community are too weary
to visit the Museum on Saturday even-
ings, especially as it is remote from
their homes, and the wealthier and
leisure element have something else
to do.

FOR WEARY READ MARY.

We regret that we spoke last week
of an exhibition of pictures by Miss
"Weary" Horton, when in reality the
display was held by a Miss Mary Nor-
ton. We are obliged to state, how-
ever, that this ludicrous and to be re-
gretted mistake, which we take pleas-
ure in correcting, was due to the un-
cipherable handwriting of the corre-
spondent who favored us with a notice
of the exhibiton, and which made us
weary in attempting to translate it.

BROOKLYN MUSEUM.

The Brooklyn Museum picture gal-
leries have been closed to the public
since July 22 for repairs and redecora-
tion and for the entire rearrangement
of the exhibits, which has been made
necessary by the prospective opening
of three new picture galleries in the
new eastern section of the museum.
These three new galleries were opened
to the public for the first time on Sun-
day afternoon last. Although the ad-
dition of these galleries doubled the
area of available hanging space in the
museum, they were filled with paint-
ings at their first opening.

In the rearrangement and reclassifi-
cation, which the enlargement of the
building made possible, the new east-
ern square gallery and the new adja-
cent small gallery are wholly devoted
to paintings by the old masters. The
new eastern long gallery (110x38 ft.)
is wholly devoted to contemporary and
nineteenth century European pictures.
The original long gallery, now the
western long gallery, is wholly devoted
to contemporary American paintings.
The adjacent gallery (the original en-
trance gallery) is wholly devoted to
early and historic American art. The
smaller western gallery is hung with
historic American portraits and with
miscellaneous exhibits. The only in-
stallation which remains unchanged is

that of the Tissot collection in the west-
ern square gallery.

The dimensions and extent of the
museum galleries as now to be opened
or reopened may be fairly called im-
posing. The number of paintings by
old masters on exhibition is ninety-
four. The contemporary and nine-
teenth century European pictures num-
ber one hundred and twenty-nine. The
recent American pictures number one
hundred and forty-two. The Tissot
room contains three hundred and sixty
pictures not included in the foregoing
enumeration.

The Renaissance cast exhibits of the
"dome room" have been augmented by
casts of the tombs of the Medici in
Florence, by Michael Angelo. These
are exhibited for the first time in any
museum in association with the archi-
tectural details and setting, which have
been specially cast for the Brooklyn
Museum by Gerber of Cologne. The
recent cast additions also include
Michael Angelo's "Moses" and his
"Pieta."

HOUSMAN-GIBSON SALE.

At the first day's auction sale of the
effects of the late Arthur A. Housman
and of George Rutledge Gibson, in the
Fifth Avenue Art Galleries, November
6, pictures and other works of art were
sold for a total of \$5,946.20. George
F. Watson, of Indianapolis, paid \$1,400
for a Van Marcke and \$1,100 for a Ziem
November 7. The sale of household
effects the second and last afternoons
brought \$10,340.

IMPORTANT COIN SALES.

The high prices that ancient coins fetch
does not seem to discourage collectors, as
the great artistic beauty, the historical in-
terest of these little monuments are effec-
tively a great attraction. The interest
aroused by the Strozzi collection sold lately
at Rome has hardly subsided when it is an-
nounced that three other most important
collections are to be sold in the Borghese Pa-
lace at Rome and at the Hotel Drouot at Paris.
One of these, belonging to M. Nervegna,
illustrates in a wonderful way the history
and the artistic tastes of the Greek settle-
ments in Southern Italy. The reproduction
of an exquisite sample of archaic sculpture
on this page shows an almost unique coin
of Tarentum (another and the only spec-
imen remaining is in the Bibliotheque Na-
tionale of Paris), showing a kneeling Apollo
on one side and on the other Taras trav-
ersing the sea on a dolphin. This coin was
struck about 520 years B. C. and is one of
the most beautiful types known (fig. 1). No
museum possesses a statue of this epoch
that can be compared with the figures re-
presented on this coin.

Judging from the actual market it should
fetch surely more than \$6,000. The cut
also shows brilliant specimen of a fine gold
coin of Tarentum (fig. 2), of a delightful
little coin of Naxos in Sicily (fig. 3), and
of a fine Synacusian medallion of the great-
est engraver known, Evainetos (fig. 4).

Then will follow the sale of the Mar-
tinetti collection. Few collectors are ig-
norant of the name of Martinetti, who with
Castellain held for such a long time the
reputation of the best connoisseur of Rome.
He has left a collection that the preface of
the catalogue rightly esteems, "Le plus beau
livre illustre de Rome antique que l'on
puisse rever."

The third collection to be sold is one of
the most important that has ever been put
together for the coinage of Sicily, which as
the great French archeologue, M. Babelon,
says in a recent book is "le plus complet
des chapitres de l'histoire de l'art grec et le
plus agreable des divertissements pour tout
homme de gout."

Reproductions of these show a big silver
coin struck at Syracuse in 480 B. C., during
the war against the Carthaginians (fig. 7).
Denys of Halicarnavus says that this coin
was struck with the jewels offered by the
ladies of Syracuse on the instigation of the
Queen Demarete. Attention must also be
directed to a wonderful medallion signed by
Kimon of Syracuse (fig. 8), and two silver
and gold coins of Perros (figs. 9 and 10).
On the silver coin the features of the adven-
turous monarch are reproduced under the
semblance of Juniper.

In coming issues, the most interesting
prices of these sales will be published.

A SECOND STANFORD WHITE SALE.

A supplementary sale of the effects
of the late Stanford White will take
place soon in the galleries of the Am-
erican Art Association.

By direction of the executrix the
assembling of the scattered articles has
been extended during the last six
weeks, and from storehouses, office
and houses and institutions there have
been gathered another fine collection.

There are six hundred objects in all,
representing the Italian Renaissance
period by carved doorways, spiral col-
umns and tapestries. There are an-
tique furniture, French, Italian and
Dutch; brocades and hangings, col-
umns, overmantels, frames and eccle-
siastical symbols and images.

A carved and mirrored Louis XVI.
ceiling, with panels bearing portraits;
chairs, mantels and many ornaments
and furnishings of the same period are
also to be exhibited, with old wrought
ironwork screens, balcony rails, locks
and weather vanes, grilles and well ter-
minals. Wooden balustrades, panels,
cabinets and tables will be shown with
bronzes, brasses, ceramics and antique
frames.

There is a Henry II. mantelpiece
to be set up as before Mr. White pur-
chased it; windows and panels of illu-
minated glass—Italian, German and
Flemish; arms, armor and weapons,
and capitals, columns and fountains.

Paintings representing scenes in
Roman history are also to be shown
with the original small model by St.
Gaudens of the figure of Diana which
surmounts Madison Square Garden,
and the classic columns, massive urn,
sarcophagi, well curbs and pedestals,
which have for several months been
displayed in front of the Tiffany
Studios, in Madison avenue.

LETTERS FROM SUBSCRIBERS.

Editor American Art News:

Dear Sir:—I enclose cheque for the Art
News for another year. I find it very use-
ful and interesting and I like it exceedingly.
Could anyone on your staff tell me of a
number of artists giving lessons in painting
(portrait from model) in their own studios,
or in private classes? If you cannot inform
me perhaps you could tell me who could?
Yours very truly,
E. E. L.

Larchmont, N. Y., November 13.

[We know of several artists who give in-
struction in painting in their studios, but
would prefer to hear from some of them
in reply to your letter, and then to bring
you into communication with them so that
you could make your own arrangements.
—Ed.]

Editor American Art News.

Dear Sir:—Can you send me the address
of some artist who gives lessons in water-
color painting? The instruction is asked
for a young lady who wishes to secure com-
petent instruction.
S.

New York, November 11.

[We cannot supply this information at
the moment. Perhaps among our artist
readers and subscribers there may be such
an instructor, and if so we should be glad
to hear from them.—Ed.]

Editor American Art News.

Dear Sir:—Can you tell me where I can
procure good photographs or carbon prints
of the more famous classical pictures? I
should be obliged for the information.
DR. L.

New York, November 13.

[The Detroit Publishing Co., No. 234 Fifth
Avenue, publish and have in stock a large
and varied selection of photographs and
carbon prints of all subjects. They can
probably supply you, or, if not, can direct
you to the best place to obtain such.—Ed.]

Editor American Art News.

Dear Sir:—I am a subscriber to your
valuable paper, and through your kind aid
would like to have the addresses of a couple
of firms who do scenic theatrical work.
Yours truly,
Newark, N. J., Nov. 12. J. W. F. A.

LONDON LETTER.

November 6, 1907.

The chief feature of Messrs. Agnew's annual winter exhibition of old masters, which opens this week, is the large Murillo from Lord Ashburton's collection, entitled "S. Thomas of Villanueva." It represents an incident in the childhood of the saint, who preaches to his boy companions. It is consequently less operative than most of his religious pictures, and nearer akin to those groups of beggar-boys which the most discerning connoisseurs prize. In color it is more restrained than many Murillos, a rich brown being the dominating hue.

In the same collection are some fine examples of Gainsborough, including the important "Pastoral Landscape with Figures and Cattle," from the collection of Lord Delawarr, and two fine portraits of Lord and Lady de Dunstanville. Of two Raeburns "Sir William Maxwell" is a good example of his vigorous male portraiture, but "Mrs. Hay" is one of his less successful conventional portraits. The Reynolds include fine full-lengths of the Viscountess Townshend standing, and one of the Countess Eglington seated, and the golden-toned Ino and the Infant Bacchus, one of his rare nudes. Examples of Romney, Hoppner and Lawrence are also to be found among the portraits.

After the Gainsborough the principal landscape at Agnew's is a remarkably fine Crome, "Household Heath," beautiful in color and with the atmosphere and distance suggested with the science of an able modern. Of the two Constables "Dedham Vale" is the best with its decorative composition, "Salisbury Cathedral, inclining to the photographic and ordinary.

Some remarkably fine work is included in the autumn exhibition of the New English Art Club, which is being privately viewed to-day. Henry Tonks, the well-known assistant professor at the Slade School, is represented by a masterpiece which derives its title from the bird cage to which a young girl is attending. Lovely in color, decorative in arrangement, faultless in drawing and real without being realistic, this superb painting excels from every standpoint. William Orpen, who has just been elected to the professorship at Dublin, runs Mr. Tonks close for first honors, among his contributions being a masterly small full-length portrait of the Hon. Percy Windham in a decorative interior with the still-life exquisitely painted. Hardly less perfect is his admirably drawn, well modeled and strongly characterized bust portrait of a young girl, entitled "Young Ireland."

P. Wilson Steer is at his best in the sparkling sunlight of "A Courtyard" and "The Grand Place, Montreuil," and it is significant that John S. Sargent, who at the Academy carries all before him, comes off only third or fourth best among these younger and more vigorous painters.

Good work is also shown by Prof. Frederick Brown, Muirhead Bone, Augustus John, Enid Jackson, Bellingham-Smith, Alice Fanner and others, and the ensemble is a striking vindication of the healthy and sound art which has grown up in London outside and despite the opposition of the Royal Academy.

Other collectors like the late Staats Forbes are now giving their serious attention to the work of the New English Art Club, which will not much longer be obtainable at the present moderate prices.

The Slade School has just published a quarto entitled "The Slade" (6s.),

giving an account of this famous school's origin and examples of the work of some of the most brilliant of its students, such as William Orpen, Augustus John, A. Rothenstein, A. McEvoy, etc. As the edition is limited and many of the drawings are nothing short of masterly, it may be expected to become scarce and rise greatly in value.

Another publication of interest is "The Neolith," a quarterly designed to supply the demand for original lithographs by artists of distinction. Among the contributors will be Steilen, E. J. Sullivan, Otto Greiner, Frank Brangwyn, James Pryde and William Nicholson, while literature will be provided by Bernard Shaw, Maurice Hewlitt, Andrew Lang and Richard Whiteing among others, and written out by Mr. Graily Hewitt and other modern craftsmen. Proofs of all the lithographs to appear have already been subscribed for by the Print Department of the British Museum. The annual subscription will be about \$3.

This month the salesrooms reopen and collectors of decorative furniture will be interested to hear that some unusually fine mirrors will shortly be auctioned by Messrs. Robinson & Fisher at Willis's Rooms. One is a 14th century Florentine circular mirror in a splendidly carved gilt wood frame with dragons, scrolls and other ornaments. Another is a unique example of the rare old English Vauxhall Glass, the mirror divided into three panels as the way was before modern inventions enabled the size to be indefinitely extended. The three panels with bevelled edges are encased in a gilt mahogany carved frame with pilasters, while the whole is surmounted with an exquisitely carved mask of a young girl and festoons of flowers by Grinling Gibbon. This unique piece should attract considerable attention, although there is a better chance of securing a bargain at Robinson & Fisher's than at the rival and opposite rooms of Messrs. Christie, Manson & Woods.

Increased attention is now being given by collectors to drawings by old and modern masters, and a collection of sketches and studies by painters of the French, Dutch and English schools is proving a great success at Mr. Paterson's gallery in Old Bond street. Among the masters represented are Fragonard, Lancret, Boucher, Corot, Troyon, Decamps, Jacques, Cuyp, Paul Potter, Van. Goyen, Ruysdael, De Wint, Gainsborough, Muller, Cotman and David Cox.

The Royal Academy will elect a new associate in November in place of the late David Farquharson. Mr. Orpen is said to be a strong candidate, but for some doubt whether he would accept the election many of the abler of our independent artists having now broken with the Academy entirely and caused their names to be erased from the official list of candidates.

The forthcoming exhibition of the Society of Portrait Painters at the New Gallery will include a group of portraits by the president, W. Q. Richardson, and a new departure will be made in exhibiting samples of work by recently deceased masters of distinction. In the Central Hall will be a collection of busts by British sculptors.

An Associated Press cable from Madrid says King Alfonso has signed a bill forbidding the sale of art works for removal from the country which, it is understood, is even more stringent than that in force in Italy. The bill in a short time will be placed before Parliament.

BOSTON.

Exhibitions now open:

Twentieth Century Club—H. D. Murphy's paintings.

Boston Art Club—J. L. Smith's paintings.

Copley Gallery—Walter Griffin's pastels.

Gill's Galleries—W. L. Palmer's paintings.

Bigelow & Jordan's—Vaughn Wadsworth's watercolors.

Doll & Richards's—W. Trowbridge's etchings.

Museum of Fine Arts—American wood engravings.

Museum of Fine Arts—Early Chinese pottery.

Boston City Club—Mr. Kingsbury's paintings.

Dunton & Gardner's—Miss Power's paintings.

Cobb's Galleries—Miss Dutton's watercolors.

An exhibition of the recent work of Vaughan Trowbridge, consisting of etchings printed in color and of aquatints, is now open at a local gallery. Two former exhibitions of his work at the same place have given a distinctly favorable impression of his talent. This impression is confirmed and strengthened by the present showing. The new plates printed in color are better than anything hitherto shown. Paris, Rouen and Venice have been drawn upon for material. The etchings of the "Pont du Carrousel" and of "Notre Dame from the Pont d'Austerlitz" present attractively the beauty of the river, the "Paradise Bridge, Venice," and the "Court, Venice," are admirable compositions; and, among the many Rouen motives are the "St. Maclou," the "Cour d'Albane," and the "Old Houses on l'Aublette."

Among the aquatints the best plates are "Venetian Boats Becalmed," "Basin of San Marco, Sunset," and "Wind-Swept Hills."

In the small gallery devoted to watercolors in the same building is an interesting group of the marines of the late William T. Richards.

In the Kimball gallery are two characteristic pastels by Appleton Brown, "The Fog Bell" and a landscape.

Miss Grace Geer, of the Fenway Studios has recently painted the portrait of Miss A. Iingersoll. Other portraits painted by Miss Geer are those of Mrs. John Chipman and Mrs. Mark Price.

In the attractive gallery of the Twentieth Century Club, says John Nutting in the Boston Advertiser, Hermann Dudley Murphy has an exhibition of thirty of his recent pictures. The subjects range from the Woodstock Valley, Mt. Monadnock and London to Marblehead Harbor, Ogunquit and some still life studies. Of figure compositions (or portraits) there are practically none, with the exception of the small figures introduced as color aids in landscape. Mr. Murphy's art is a satisfaction to his friends, for it is never retrogressive, but always along the lines of greater power and charm.

The picture called "The Glow," a study of wet sands, still water, and the enchanting color of late afternoon, is, so far, the best work he has yet shown. "Still Life; Chinese Ware," is a deftly painted canvas; "The Wind" is a small sketch, crisp, snappy, and clever. "London," a small picture, is another clever bit.

Several beach studies are to be noted, among them "The Beach Afternoon," and "The Summer Morning."

PARIS LETTER.

November 6, 1907.

Among the treasures of the Six collection at Amsterdam, one of the finest in Europe, soon to be sold, is one of the old Dutch school's glories, the "Girl Pouring Milk," by Jean van der Meer, of Delft. The price asked is about \$300,000. It is reported that the bidders, besides the Rembrandt Society, is Mr. Chauchard, the well-known amateur, who, some years ago, as may be remembered, purchased back from America the "Angelus," by Millet, now the pride of his very remarkable gallery.

Perhaps it is well to add that the whole of the Chauchard collection will ultimately find its way to the Louvre, after its proprietor's death, and according to a will already made public.

The first exhibition organized by the Society of Art Lovers of the Seine et Marne is open at Melun. Melun is a prosperous little town on the skirt of the Fontainebleau forest, a few miles from Barbizon and other "artistic" resorts. Troyon, Rousseau and especially "Father" Corot have left something of their deep sense of nature in this district, which they have studied so closely in so many "chef d'oeuvres." Apart from two fine compositions by Rochegrosse and Roll, by far the best works in this exhibition are landscapes. George Rochegrosse's small painting is entitled "Farniente," and its subject is a girl gracefully playing with a cat, all in the bright, rich tones and mellow shading peculiar to this artist. Roll offers a perfect contrast to the latter's bright art. He has been seeking his inspirations in Goethe's gloomiest ballad, and it does him credit to have succeeded in identifying himself so completely with his subject.

Among other interesting paintings should be mentioned "Spring at Barbizon," by Mme. Seailles, a small panel which would have delighted old Corot, and the "Loing à Moret," by Elie Lanvé, treated in a somewhat quaint style, but full of originality. The same picturesque river forms also the subject of M. Delambre's "Le Loing à Glandelle," an attractive, well treated picture. Mlle. Jeanne Bouquier exhibits two interesting pastels, "Spring Flowers" and "L'Indre à Artanne." Long life to the Salon de Seine et Marne.

At the last Salon d'Antonne the French Minister of Fine Arts bought, among other works, "The Fishermen," by M. Lempereur and "Little Lina," by M. Camoin, two fine paintings.

The French Academy of Fine Arts has awarded the Beulé prize to Mr. Terrior, a pupil of the Villa Medici, at Rome.

A special cable to the New York Times from Berlin, says in a book just published, with the title "The Kaiser and Art," Wilhelm II.'s purposes and opinions in this direction are for the first time made known. The work contains a reproduction of forty-six hitherto unpublished original paintings and sketches by the Emperor. The book is edited by Prof. Seidel, curator of the art treasures in the royal castles. It gives full particulars of the Kaiser's interest and active participation in church architecture, forestry and landscape gardening, genre painting, stage decoration, and the applied arts.

Appropriation has been made by Congress for the erection of statues in Washington of John Paul Jones and John Barry, and for a memorial to Columbus, and there has been some discussion in regard to the selection of sites.

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IMPORTANT EXAMPLES

of the

Early English, French,
Dutch and Flemish
Masters :

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

American Art Galleries—Artistic property late Stanford White, November 20-25.

Astor Library—Engravings, etchings and wood cuts by American artists. Views of historic sites issued by Colonial Society of America, etched by Robert Shaw.

Brooklyn Institute of Arts and Sciences—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

International Art Society, State Apartments, Waldorf-Astoria. — Modern French pictures, drawings and designs, to November 22.

Lenox Library—Drawings by Jacques Mart.

Macbeth Galleries. — Landscapes by Augustus Vincent Tack, Nov. 11-25.

Metropolitan Museum—Open daily. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Galleries.—Annual Pastel and Watercolor display to Nov. 23.

New York Water Color Club.—Eighteenth annual exhibition, Fine Arts Galleries.

Wunderlich Gallery—Etchings and lithography by Whistler to November 30.

EXHIBITIONS NOW ON.

The original panel painting by Poririon, which created such a sensation when exposed at the Salon, of the sortie of Napoleon III. and the emperors who were his guests, from the Tuilleries in the Exposition summer of 1867, fills the north wall of the picture gallery in Mr. Edward Bonaventure's new galleries, No. 5 East 35th Street. The picture is so well known, through reproductions, and commemorates such an important and interesting historical event, that it will doubtless attract many art lovers. In the same gallery there are a charming life-size portrait of a boy by Sir Godfrey Kneller, and two life-size historical portraits by Paul Van Somer, Court painter to James I., of that Monarch and his spouse, Anne of Denmark. Reproductions of these remarkable canvases, which in elaborateness of detail of costume and expression are noteworthy, are in the volume on Princess Sophia-Electress of Hanover, published by Goupil & Co.

At the Scott and Fowles Galleries, No. 295 Fifth Avenue, there is now shown, in addition to the choice collection of modern masterpieces described last week, an unusual and most important example of Sir Thomas Lawrence, a three-quarter length seated portrait of the beautiful Mrs. Wolff, wife of Jems Wolff, Danish Consul. She died in 1829, was an intimate friend of the artist's sister, and a friend and advisor of the painter himself, on whose life and fortunes she exercised considerable influence. The fair subject is depicted sitting, studying a large illustrated book, on which she leans on her right elbow, with her other arm and hand raised to her head. She is gowned in an Empire dress of white satin and rich brocade with a red rose in her belt. On her head is a rich cap of cloth of gold, held in place a jeweled fillet. The expression is sweet and tender, the flesh coloring marvelously fine, and rich, and the whole canvas one of those Lawrence sometimes painted con amore. A more beautiful or richer example of

the great Lawrence has rarely come to America.

At the Tooth Galleries, No. 299 Fifth Avenue, there are now on view a score or more of landscapes done in pastel by Sutton-Palmer. The subjects and their treatment evince much originality and versatility. Some are soft and delicate tonal studies, full of sentiment and dreamy and tender, while others are rich and full in color quality and more broadly and strongly treated. Especially good are two Scotch Highland landscapes, with lovely light and feeling. The artist is especially happy in his skies, which he renders with skill and refinement.

Fifteen landscapes by Augustus Vincent Tack, an instructor at the Art Students' League, and son-in-law of the late George Fuller, are now on exhibition at the Macbeth Gallery, No. 450 Fifth Avenue, where they will remain through November 23. The artist is both versatile and forceful in all his moods. He is tender in his "Wisdom Hills" and "Moonrise" which are filled with poetic sentiment; strong and convincing in his "Windswept," a winter landscape, strong again and bold in his "Coming Storm," with its fine sky, and alluring in his clear aired "Calm," his colorful "Indian Summer" and his Tryon like "Dusk—Midwinter."

The exhibition will be followed by one of the works of John La Farge, November 25-December 12.

An exhibition of canvases by masters of the early Italian and Spanish schools opened at the Ehrich Galleries, No. 465 Fifth Avenue, this week. The reproduction on the first page of the Art News of one of the most characteristic and representative of the pictures in the display, will give a good idea of its interest and importance. Due notice will be made next week.

An exhibition of landscapes and figure works by Hugh H. Breckenridge will open at the Fishel, Adler and Schwartz Galleries, No. 313 Fifth Avenue, on Monday next, and continue there two weeks. A reproduction of one of the artist's typical figure works, "Summer," appears in this issue of the Art News.

There opened on Monday last in the so-called State Apartments of the Waldorf-Astoria Hotel, an exhibition of old and modern drawings and designs, engravings, oils and water colors, under the auspices of the Paris International Art Society, represented by the Baron Dupont de Latturrie and M. Edouard Chatenay. The collections will be on view through Friday afternoon next and will be sold at auction, with the exception of the small assortment of designs and drawings owned by Baron Latturrie, by Mr. James P. Silo in the Waldorf-Astoria ballroom on Friday and Saturday evenings next at 8.30 P. M.

The drawings and designs are interesting, including as they do some early work of Corot, Daubigny, Frere, Dupre, Gerome, Ingres, Daubigny, Jacque and other masters. Among the old pictures shown are some heads by Corot and Delacroix, and some early sketchy pieces by Jongkind, Boudin, Monei and Corot.

The modern work shown includes a number of examples of Wogler, a follower of Monet. Iwill, Jaszy, Caron and Helleu, the illustrator, some early sketches by Frank Boggs, the American, and a number of other works.

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WITH THE DEALERS.

The American Art Association announces a second sale of the art effects of the late Stanford White, November 25, 26, 27, 2.30 P. M., and November 29, 8 P. M.

The Detroit Publishing Company are showing at their galleries, No. 234 Fifth Avenue, in addition to the color reproductions of pictures at the Metropolitan Museum recently mentioned in these columns, two to three hundred monotypes of pictures by American artists in the Museum, such as W. M. Chase's "Carmencita," D. M. Bunker's "Portrait of His Wife," the Channing Gilbert Stuart portrait of Washington, the Gilbert Stuart portraits of Spanish Ambassador de Jaudenes and his wife, etc., etc.

At the Kelekian Galleries, No. 275 Fifth Avenue, there are now on view, in addition to fine and rare renaissance and other embroideries and brocades, some recently imported Babylonian

an originality and strength its own, two delightful small Josef Israels from the Staats Forbes collection, and excellently chosen examples of du Chatel, Weissenbruch, and other modern foreign painters.

The new Gimpel and Wildenstein Galleries, at No. 509 Fifth Avenue, will open to-day, and are most attractive and well arranged for the display of the pictures of which this house makes a specialty.

A collection of old English furniture and pottery, called the Custis collection, and said to be from several old Virginia homes, will be exhibited at the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, on Monday, Tuesday and Wednesday next, and sold there by Mr. James P. Silo on the afternoons of Thursday, Friday and Saturday next at 2.30 P. M. each day.

An exhibition of French and American views by P. Dartinuenave is now

For its first art exhibition of the season the Union League Club secured a number of representative examples of the late A. H. Wyant.

BROOKLYN HANDICRAFT CLUB

Ye Handicrafters Club of Brooklyn will hold their fall exhibition from December 4 to 14, inclusive, daily, from 10 A. M. to 6 P. M. at the rooms of the Pratt Art Club, 296 Lafayette avenue, near Adelphi College, Brooklyn. Exhibits will be received November 30 and December 2 from 10 A. M. to 5 P. M. at 296 Lafayette avenue. Circulars and blanks can be had of Miss M. D. Behr, business manager, 869 President street, Brooklyn.

The National League of Handicraft Societies, formed by the Boston Society of Arts and Crafts, has sent out a traveling library and a traveling exhibit of selected craft work. About twenty towns, whose societies have joined the league will have these exhibitions on view. The exhibit will reach Ye Handicrafters Club of Brooklyn January 15, and will be on free view at the rooms of Pratt Art Club, 296 Lafayette avenue, for five days. The traveling library will arrive March 9 at the same place.

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Nervagna-Martineti Sale—Gallerie Sangiorgi, Rome, Nov. 18.

jars and Egyptian bronzes, which are well worth the close study of collectors.

Mr. Louis Ralston has opened his galleries, No. 326 Fifth Avenue, for the season, and is showing there his usual good selection of old and modern pictures, many of which he secured on his annual trip abroad last summer.

An exhibition of portraits by Harrington Mann, which opened on Thursday at the Knoedler Galleries, No. 355 Fifth Avenue, will remain there through November 25, and will be followed by a joint one of figure works and landscapes by Frederic Remington, and of portraits by Louise Huestis, December 2-15. Mrs. Adele Herter will show her recent work in the galleries December 16-28.

The chief attractions of the new and tasteful Noe Galleries at No. 477 Fifth Avenue, opposite the Public Library, are two rarely good examples of De Bock, one suggesting Harpignies, with

open at No. 425 Fifth avenue, corner Thirty-eighth street, and will remain there through December 12.

An exhibition of paintings and murals by leading American artists and of rare and valuable fifteenth and sixteenth century tapestries, embroideries and art objects is now on at the Bauer-Folsom galleries, No. 396 Fifth avenue, and will continue there through November 30.

A private view of a series of historical memorial windows to be placed in Plymouth Church, Brooklyn, and executed by J. and R. Lamb, was given in the Lamb studios, 23-27 Sixth avenue, Thursday and yesterday morning.

An exhibition of etchings and lithographs by Whistler opened at the Wunderlich Gallery, November 11, and will continue there through November 30.



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